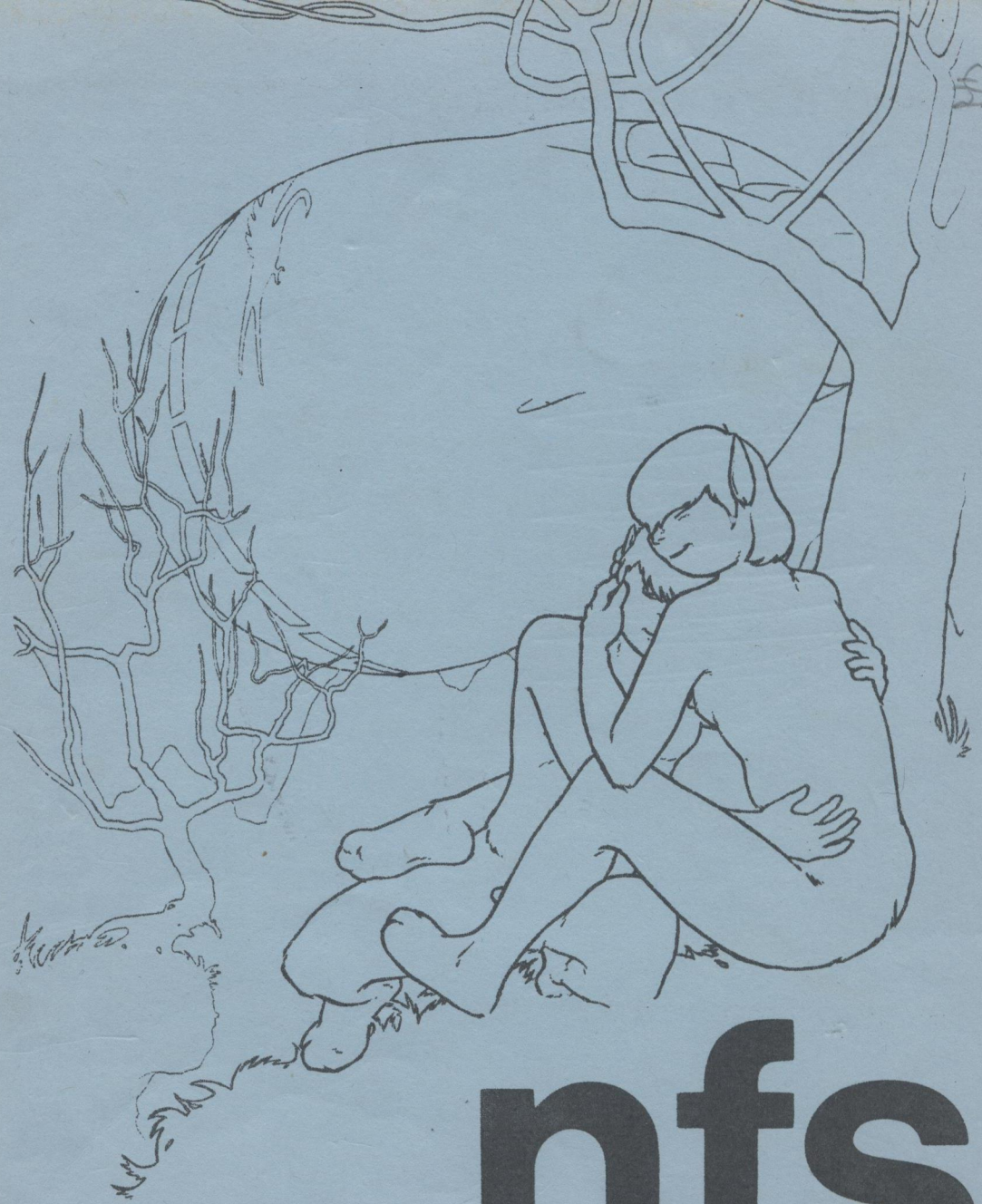


nfs

a coloring book $1

I Hear It's Your Birthday

As likely as not, you don't read colophons anymore than I do, and you probably didn't notice the claim in the colophon that this is my 100th Taralble Mistake. It's true! But, no, it's not, since I have published numbers 101, 102, 103, 104, 105, 106, 107, 108 and 109 before finishing the work on this. I may even finish number 110 and 111 first, though I'll try not to. Work *began* on this before the others, at least.

It's nothing unusual for any fan with staying power to reach his hundredth zine, or his thousandth page. In doing so I've only paid the first installment on a record such as earned by longstanding zines like *Yandro* or *Horizons*. The former, last time I got a copy, had reached well into the 240's and ought to have passed 260 by now. Harry Warner's quarterly journalist's holiday for Fapa is "merely" in its 160th issue, but has enjoyed continuous publication for more than 40 years. Not only do I not expect to duplicate such feats of endurance, I'm not sure I should even want to! But the thought of 40 years of fanacking and hundreds of issues is intriguing. A little speculation can't possibly hurt.

Figuring on a handy scrap of paper and consulting my records I calculate that my present rate of over 30 zines a year will bring me to my 200th ish by around December '82. Accepting an average of just over 200 pages per year, then I ought to pass my second thousand pages around the summer of '85. (Granted, a lot of "ifs". Like "if" these averages, which I've maintained for only a bit more than two years, are typical. Averaging out all my fanac since 1972 gives me dates more like my 200th zine in 1987, and my two-thousandth page in the same year. Odd how the two rates converge on the same year; it must mean something, but at this time of the morning I'm inclined to leave the mystery to statistics fans...) All this assumes the continuation of *DNQ*, with its monthly schedule. This, however, is not to be. *DNQ*, will give way to *RSN* later this year and will proceed at a more leisurely, quarterly or bi-monthly pace. This puts off my 200th zine until the middle or end of '83, but because of the larger size probably delays my 2,000th page little if at all. Of course, 200 zines and 2,000 pages or not, no single title will have passed the 50th issue. *DNQ/RSN*, at the best estimate, might have made it up to 48 by the end of the decade's third year, and the nearest contender will be a good deal further behind. *Red Shift* might reach a 15th issue perhaps. Or, like any other fannish plans, this fabrication is a house of cards to be flown down by the slightest breeze caused by time's passing.

My first zine was a fanfiction zine of little distinction and doubtful potential. The title alone, *Scicon*, should have killed it, but it lingered on to a second issue by the use of necromantic arts known only to the truly stubborn fan editor. It stumbles out of the grave again in A Taralble Mistake 100, since it is only the third of my fanzines to be produced in the same general format - folded over legal size and center stapled. But though I've added *Scicon 3* to the colophon (and immediately slashed it out) this is a private joke which you are not entitled to share. Please?

And, for the record, an annotated role call of my first hundred zines (and some):

SCICON 1 & 2 (summer 72 to Jan 74) fanfiction, poetry and science articles.
OSFiC... EVENTUALLY (Jul 74) 28 page club one-shot, my first "fannish" zine.
SYNAPSE 1 - 19 (Aug 74 to Jun 78) newszine/letter sub, first 13 for OSFiC ran to Sept. 75.
INPUT/OUTPUT 1 - 7 (May 78 to May 79)

INPUT/OUTPUT 1 - 7 (Oct 77 to Apr 78) more club newszines co-edited with a neo.
ISHUE 1 - 13 (May 78 to May 79) 12 issues of the same zine, retitled and without the neo.
FANFAIR 3 PROGRESS REPORT (Apr 75) self-explanatory.
SUMMERCON PROGRAM BOOK (Jul 77) ditto.
STIMULUS & RESPONSE (Oct 75) locs on imaginary langauges.
BLUE JAUNTE 1 (Apr 76) Balticon Mimeo Room one-shot (Also, Blue Jaunte 2, a self parody).
ORODRUIN 46 (Fall 75) a parody of Patrick Hayden's Thangorodrim by Bob Webber and I.
RUBBER STAMP OWNER'S GUIDE/CHAIN LETTER FAN FUND (CHAFF) (Jan 78) one-sheet one-shot.
CONTRETEMPS 1 - 2 (Feb 78 to Jun 79) Open letters to Canadapa.
THE DERELICTS (Mar 78) a Balticon one-shot pastiching The Futurians. Undistributed.

ZERO SUM GAME (June 78) a one-shot of 10 copies about the "feud" between Glicksohn and I.
DELTA PSI 1 (Mar 77) four zines in one; Hubris, Shifgrethor, Imagery, and Outremere.
DELTA PUSSY (Aug 78) a one-shot to sweeten the $4 prepublication price of Delta Psi 2.
FEWMETS (Dec 76) first of a series of Azapazines under the heading "Ah, Dolce Far Niente".
LAST DERELICT DEFENESTRATION (Feb 77) the second Azapazine.
UNBERUFEN (Apr 77) the third...
A MARCH TO THE BEAT OF A RED SHIFT DRUMMER (Apr 77) three-and-a-half...
GLOSSALLALIA (May 77) the forth, and last, time I'll try that trick again.
A MARCH TO THE BEAT OF A RED SHIFT DRUM 1 - 7 (Jun 77 to Jun 80) first 5 for Oasis, thereafte, a personalzine. (Note "Drum" and not "Drummer", as above.)
THE WORD FOR THE WORLD IS TWILTONE 1 - 2 (Sept 78 to Jul 79) a Fapazine that probably won't carry on past the third issue required for the August mailing.
FEN AND THE ART OF ZINE PUBBING (Sept 78) a detailed bibliography of my first 63 zines.
DOWN WITH! 2 (INAEIDLAEINL) (Feb 78) the second Derelict newssheet.
DNQ 1 - 30 (Apr 78 to June 80) if you don't know by now, send $2 to subscribe and find out.
TYPO 1 - 9 (Jul 78 to Jun 80) a letter section to DNQ.
DNKjola (Feb 79) an Oasis one-shot and rider to the first DNQ annual.
BHOWLING 1 - 2 (Mar 79 to Apr 79) a catch-all one-shot title and rider to DNQ.
HOUYHMHMN 1 - 3 (Apr 79 to Apr 80) a work-to-rule zine for Oasis.
TYPOGRAPHICAL OCEANS 1 - 4 (Feb 78 to Jun 80) a BCapazine now, later a mc-zine for all apas.
EXTRATARALTORIALITY 0 (Mar 80) hopefully the first oo for Extraterritoriality, an apa.
NFS (Jun 80) this. A colouring book/art folio.

Of the 33 titles listed, only 7 are on-going. *DELTA PSI, RED SHIFT, FEN, DNQ/RSN, TypOc, xt,* and maybe *BHOWLING;* of which *FEN* and *BHOWLING* will be used only as the occasion arises. *TWILTONE* will be discontinued after a third issue, *TYPO* merged into *DNQ* when it becomes *RSN,* and *xt* hardly counts. As you can see, I'm trying to channel all my fanac into four main channels - a genzine, a personalzine, an apazine, and an ex-newszine - which will hopefully improve the spotty yet often repetitive way my fanac reaches fandom.

Looking Through A Glass Onion

All the artwork in this publication is "NFS". I don't enter too many convention artshows, and generally when I do I enter paintings specially done for the purpose, or copies that I can bear to sell. When I show original black and white work, my favourite medium, the bid sheet will almost always bear the notation "NFS". Not For Sale. It is my unique doom to be unable to put up for sale the art people are most willing to buy. This has had several fateful consequences, if I may be so overdramatic about it. For one thing, people look at my good stuff, then at the stuff I'm trying to fob off on them, and rightfully refuse to buy the junk. For another thing, because of the bother and cost (which I'm unlikely to recover), I'm less willing to enter a show at all. And, one thing too many, without appearing in con artshows I'm not getting the exposure I need to keep my ego inflated to the same hat-size as several of my collegues. Simplification is a wonderful thing. In fact, all I just said is a fraction of the full story. I've left out other fractions that add up to the whole, such as that I'm an ideosyncratic artist whose paper cross-sections are highly personal, and not likely to appeal to mass tastes. Fans buy a unicorn or an elf (a subject), not an artist (a perspective); and most fan art is likewise craft, not art. Whatever else I am, I am an artist and not a craftsman. There are artists in fandom with better control of their tools than I, or with sharper eye for impressive effects. The skill may be all that is only theirs though. The substance can all too often have been a... easily shaped by the nimble fingers of another artist. Their imaginations are like a punch-out book for the thousands of fans who cannot be artists themselves, so are looking for someone to express themselves for them. Too self-centered to be able to express the mysteries of the public heart, of course I can't sell to fandom. Time and again it has been suggested to me that I could maybe paint or draw a few dragons and cats just for artshows, just to make a little money. Occasionally I have sunk to a tefoiled spaceship or polaroid snapshot of Titan with Saturn in the sky, but I don't like it. It isn't me that's painting, but the dead hand of Chesley Bonestel,

or the bank account of Kelly Freas. (Nor can I paint as well as either of them. They do the job of being Freas and Bonestel best.)

I don't have to walk the streets in the red light district to sell art though. If most of what I do is inspired by internal wellsprings of obscure meaning, I can be inspired to work on themes not so intimate (though still stamped with my personality) by adequate amounts of money. I have never made an adequate amount of money in an artshow. Fans are spoiled; they want fine art at poster-print prices, and think paying in excess of $30 for fanart is outrageous. Paying less than $30 is outrageous outside of fandom's protective embrace. Why the very matting that artshows demand the work be mounted in is worth then or fifteen dollars from a professional frame-maker! The exceptions you have just thought of, who make $100 or more for their paintings betray still another of my simplifications of course. There are artists who do quite well, who can ask and get mainstream prices for their work. There aren't many though. I have to worry about me, and I've never made more than $35 on a piece, and never more than $140 from one show. (And was that, I wonder, largely on the strength of the signiture of the artist I collaborated with? I've not made half as much since.) But for the private commissions I've done in the last year I've never been paid less than $35, except for some trivial work colouring flyers. For one painting alone I was paid more than I made at my record convention. That's why I'm unwilling to sell work at cons.

Even in other circumstances it is difficult to pry certain things away from me. I won't sell most of my artwork at any reasonable price. There must be two or three hundred drawings lying at home in suspended animation; what could I conceivably want with them all? Reaching for still another simplification, the easiest answer I can give is that I'm a narcissist, that there is too much of me in the work to lose it. In a way, I make more of me whenever I create art. But, to peel away another layer of the glass onion, I can't cop out with more simplifications. My art is imagery I project ouside of me. Though it arises within, it is the external manifestation I love, not myself. The normal relationship of artist to his art is two-way with me. I don't just create art from me, the art makes more of me from it. Like the barber's mirrors, you see the back of my head behind my face, my face again behind it, the back of my head again, my face, my head, and my face forever into the infinitely far away. What happens when one of the two real mirrors is taken away? The fantasy worlds and my own ramifications vanish! Each of my best works is a small mirror. The art and I are more than either of us alone, and greater than the sum of the parts. Take away the art...

And that's why my best art may always be NFS.

Picasso's Last Words (Drink To Me)

Contrib?

p. 1 (Feb 75 - WM133) This originally appeared as the cover of *Synapse 10*, then later as the cover of *Yandro 234*. During 1975 I was trying to find alternatives to the delicate shading by ball point I normally used. Though this piece was a particular success as a straight line drawing I soon abandoned the attempt to suit my art to the mimeo medium. There were plenty of good line artists, I thought, so why discard a novel technique?

Delphin Pilot

p. 2 (Jan 75 - WM132) Appearing first as a progress report for a convention in Toronto in 1975, this piece also turned up as an ad for the same con in *Locus 174*, and as a spot illo some years later in *Twiltone 1*. A first draft was completed as a copy of Delphin Pilot a few months later (WM152) and given to Linda Bushyager. In these early years I often used fine stipling like this.

Ringship

p. 3 (May 75 - WM140) This was published first as the cover of *Diehard 7*, and reappeared as the cover of another Toronto convention's program book. Arranging the cover of *Diehard* with Tony Cvetko first, Ringship was one of my earliest large undertakings, and it remains a favourite of mine even now. Originally it was done only in line, but a couple of years later I carefully erased the line shading and substituted my normal wash-like tones. Along with the art I provided a short essay of explanation that Bruce Townly satirized very effectively in the issue after. The fanhistorian may note that Ringship was given in *Diehard* as (WM165), though I now number it as (WM140). The miracle of reorganization accounts for the apparantly missing 25 illos... Although in this mimeo printing the

No! I will not cleverly use the title of your zine in a cartoon.
pp
?
75

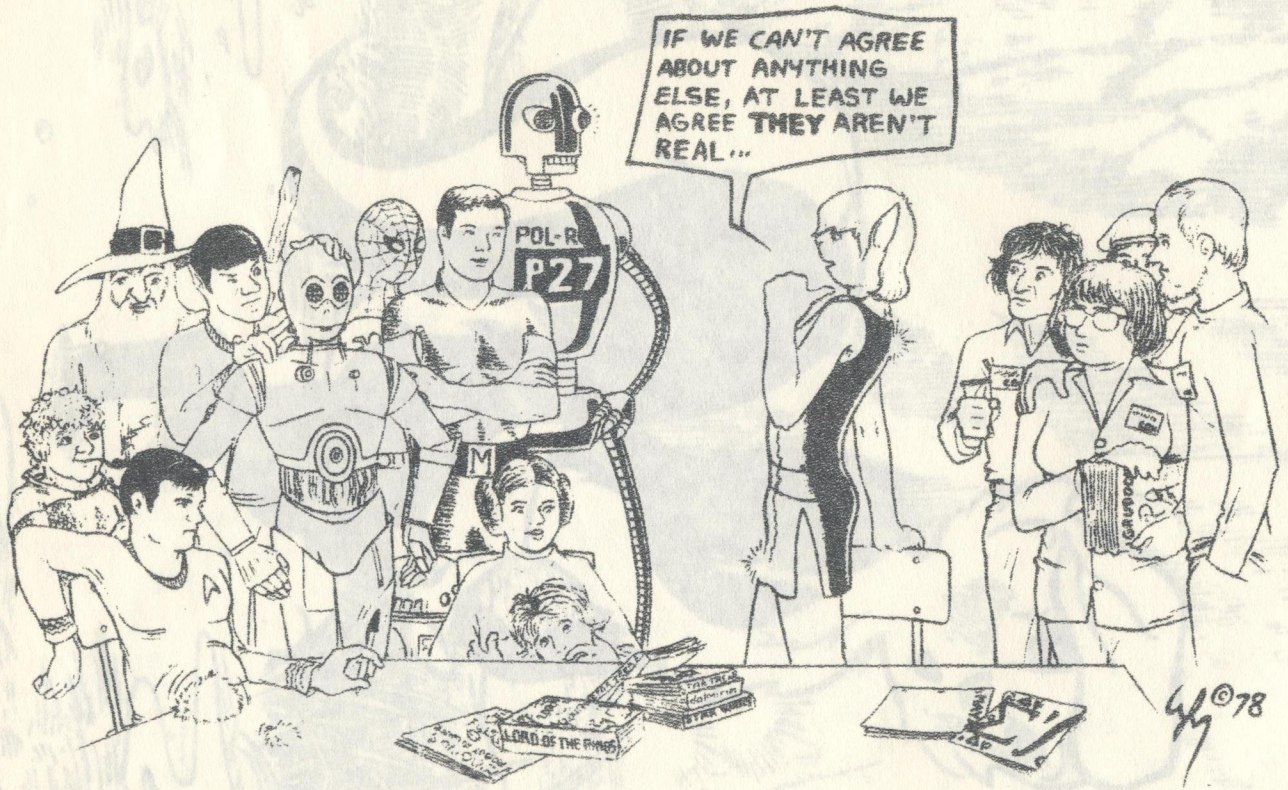
75

75

76

©77

78


IF WE CAN'T AGREE ABOUT ANYTHING ELSE, AT LEAST WE AGREE THEY AREN'T REAL...
POL-R
P27
M
LORD OF THE RINGS
STAR WARS
©78

SABRA
FACE

THIS IS SCIENCE FICTION
ASPRIN
TENBESTSF
Earthone
©79

detail has dropped out, in the center of the overhead window are over 40,000 stars, labouriously painted in to suggest, by its shadow, an axial pylon and supporting guys.

Tinkerbell in Candle

p. 4 (1977 - WM370) In Disney's Peter Pan, Captain Hook tied Tinkerbell to a candle while he questioned her. I always wondered what would happen if he had left her tied there and if the candle had been lit. This, no doubt... I was being deliberately kinky, and believ I succeeded. The art also admits a Freudian and Feminist interpretations. It was published as the back cover of Don D'Ammassa's *Mythologies*, issue 14, the last.

Delphilia

p. 5 (1976 - WM234) Published as the cover of *Delta Psi's* letter section, *Shifgrethor*, the printing was done by mimeo on blue paper with a green offset background of swirling water. Copies of the original are still available if you're interested and willing to spend a buck on a worthy cause.

One of the Little Fen

p. 6 (1977 - WM249) Done for another zine, for a column called "Short Shorts", it appeared in *Scientifriction 10* when the first zine folded. The original is shaded by ball point pen, and appears shaded in Glyer's zine. Beneath the Little Fan is an assortment of zines. A common trick of mine is to include a copy of *Delta Psi* (seen bound with a ring fastener) and other favourites.

Skateboarding

p. 7 (1977 - WM274) As often happens, I published this one first myself. Skateboarding debuted in *Synapse 19*, a collection of better material from the good old days in Toronto fandom. A copy was made and retouched to send to Don D'Ammassa, where it appeared as the cover of *Critical Mass 6*. In a sense, this piece is an attempt to capture the charm, as a domestic vignette, that an earlier piece involving a water gun had.

Salt Marsh and Mist

p. 8 (Apr 78 - WM302) In presenting this art in the format of a colouring book, all the tones had to be dropped out. It isn't likely that any piece in this book suffers as much from the loss of tones as this one. The entire background of increasingly distant wooded shores was done in flat tones of grey which has vanished utterly in this black and white reproduction. In colouring you may wish to suggest this background with vague shapes of green fading into the mist in the distance. The picture, of course, represents a marsh and the shores are muddy. Saara, in the foreground, is mired and convinced finally that she'll have to wait for the tide before swimming. Salt Marsh and Mist (note almost all of Saara Mar'- name in the title) was published as the cover of the Biggers' *Future Retrospective 17* with some of the shading intact.

Afternoon of the Faun

p. 9 (July 78 - WM322) The character referred to as a "faun" in this piece was born of a sketch I did that Bonny Dalzell inked. Wanting to reclaim the character I did this and sent a xerox to Avedon Carol for the cover of *The Invisible Fan 8*. The mimeography was done in Toronto, though, by Victoria Vayne and myself, and is disappointing. The shading of the "faun's" fur is blotchy, and the details of the grass and bark so dark as to blur together. The version in *NFS* is actually a better print. Note the coke bottle - pernicious Earthmen are obviously corrupting another native culture (and the native loving every swallow).

Tangled

p. 10 (1977 - WM269) Tangled has not been published before, though it may yet find a home in some fanzine. The Persian length of this girl's fur was suggested by a photograph of Titania from an old movie version of A Midsummer Night's Dream. The actor who played the Faerie Queene was dressed in a silvery costume with silky tassels rather like this. The vine? I could say that it's the artist's comment on the decorated

borders of the Art Nouveau style, but the artist would be pretentious and a lier if he did. It was only a humourous idea without profound meaning, alas.

Consensus

p. 11 (Dec 78 - WM344) This was drawn for a Star Trek zine, as an ob, but the chances of it ever appearing in it are as slim as the chances of there being another issue. So it appeared in the montage I did for the cover of my personalzine, *Red Shift 6*, and a little later as a back cover illo on Eric Bentcliffe's *Waldo 5*. Among the fanzines on the table can be found, as usual, another copy of *Delta Psi*, but also a copy of *Maya*. The protagonists: on the real side - Captain Kirk, Mr. Spock, Bilbo, Gandalf, Spiderman, 3CPO, Princess Leia, Luke Skywalker, Magnus Robot Fighter, a Pol-Rob and a tribble. On the imaginary side - unnamed New York, Philly, and mid-west fan stereotypes... Saara, of course, is on the side of imagination on principle, if not in fact.

Miss Ma'm'zelle

p. 12 (Feb 76 - WM188) This picture says little more than "I like Walt Kelly". But I also like Ma'm'zelle Hepzibah, and if I had to live in the Okefenokee Swamp I could do worse than ask her for a date. Why is Miss Ma'm'zelle tilting over? Is she about to have a fainting spell? No, but the unbalanced pose seems to have a disturbing effect on some people that I find intriguing. Maybe that's why I've never been able to get it published, who knows?

Tape Session

p. 13 (Jan 79 - WM 351) I've sent xeroxes of this illo to two editors, but neither have acknowledged it, so I have no idea whether or not this will be seeing print outside of *NFS*. The idea was born of boredom at some con where there was some masking tape at hand... of course, pulling your hair out by the roots is what happens when human beings wrap themselves up with tpe, so I only made an anklet and necklace (which nevertheless left rashes when they were removed next morning). Saara, however, needn't worry about mortal pain, and in true Kjola-ish spontaneity can give in to every impulse. Including wrapping herself up from head to toe like a mummy.

Science Fiction?

p. 14 (Dec 79 - WM388) This is how I feel about most of what the publishers are giving us as science fiction. What we get is light-weight fantasy, sword & sorcery, military adventures, and very little cognitive estrangement. Even many of the new wave writers of the 60's are turning out this highly commercial product, and, astonishingly, nobody even seems aware of the change! Drawn for my Fapazine *Twiltone*, my Kjola-ish alter-ego is emerging from the fanzine just as the sorcerer, mercenary, barbarian, dragon, etc., are rising from the "sf" book.

Darklove

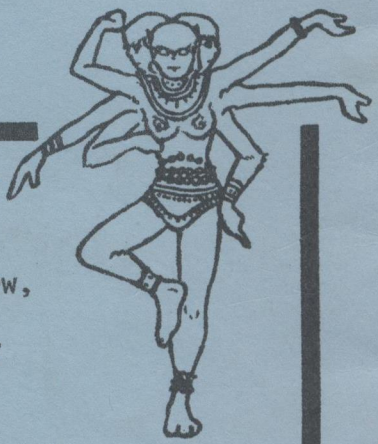
cover (? - ?) Darklove is only half-finished, but even in this uncertain condition I'm sure it will be one of my two or three finest works. Originally I offered this to Noreascon 2, for their fourth progress report, but it could not be completed to schedule. For various reasons, mostly to do with other pressing work and morale, I haven't put pen to paper again on this piece since the deadline passed and other arrangements were made. When completed, Darklove will be dark, mysterious, and disconcerting for no obvious reason. The artist hopes. The simple line drawing has none of these powers, and can be coloured to suit any mood. You may want to try for the same effect as the completed original without having seen it, and compare your work with mine when, real soon now, it is done.

Coloring Instructions

For the most part you can colour these pictures as you please. There are only two stipulations I would make for "accuracy's" sake. Kjola are furry white all over except for the hair on their heads, which is pastel blue, and their arms and legs, which are blue to the knees and elbows. The pubic area, stomach and breasts are blue also. The exposed areas of their inner ears, nipples, teeth, and their irises are bright silver. Their clothing is usually silvery-chrome as well, but can be any other colour as easily. The other injunction I make is that the paper Delta Psi was printed on was blue, and the cover white. I could go on about the colouration of native Kjojala flora and fauna, but these pictures could as easily be scenes on Earth or any other terrestrial planet.

For your choice of tools I strongly recommend pencil crayons. I use pencil crayons (or colour pencils if you prefer) exclusively and have learned to coax from them a wide range of textures and tones from the softest pastel to intense primaries. I'll wager that if you use wax crayons or felt tip pens you'll find it incompatible with my style. But don't let me inhibit you if you work well with your chosen tools. The result, like any "collaboration", may produce unexpected success.

Not For Sale



~~SCIBON~~ 3 My 100th Taralble Mistake, © Taral Wayne, July 1980, 1812-415 Willowdale Ave, Willowdale Ave, Willowdale Ontario, m2n 5b4, (416) 221 3517. Available on whim, for review, or for $1. Copies are available with your choice of coloured pages for $5 each page, or for $50 for the entire book. If you have a free copy it might be because:

close friendship _____

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I need a review to sell other copies √

whim *I get the impression that Marty Cantor bears you a grudge?*